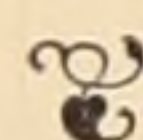


American Cinematographer

Published by the American Society of Cinematographers, Inc.



This Month



SCREENS (*Article Three*)

By Earl J. Denison

HOW THE PANDITA WAS PHOTOGRAPHED

By Herford Tynes Cowling, A. S. C.

RENE GUISSART, A. S. C., OPENS PARIS STUDIOS

PUBLISHED IN HOLLYWOOD CALIFORNIA

Releases

March 8, 1925 to April 1, 1925.

TITLE	PHOTOGRAPHED BY
The Rag Man	Frank Good, member A. S. C.
Soiled	Not credited
Too Much Youth	Roland Price
The Mansion of Aching Hearts	Harry Perry, member A. S. C.
New Lives For Old	L. Guy Wilky, member A. S. C.
Daddy's Gone A-Hunting	Chester Lyons
One Year to Live	Arthur L. Todd
The Re-Creation of Brian Kent	Glen MacWilliams
Salome of the Tenements	Al Ligouri and D. W. Gobett
The Saddle Hawk	Virgil Miller
Parisian Nights	Ernest Haller, member A. S. C.
The Star Dust Trail	Jos. Valentine
Riders of the Purple Sage	Dan Clark, member A. S. C.
Too Many Kisses	Hal Rosson
Lady of the Night	Andre Barlatier
Introduce Me	Paul Perry, member A. S. C. and Jack MacKenzie
Heart of a Siren	R. J. Bergquist
The Swan	Alvin Wyckoff
Love's Bargain	Bert Cann
Dangerous Innocence	Merrit Gerstad and Richard Fryer
On Thin Ice	Byron Haskins
Midnight Molly	Silvano Balboni
Champion of Lost Causes	Ernest Palmer, member A. S. C.
The Boomerang	Jos. Goodrich
Sally	T. D. McCord, member A. S. C.
The Denial	Ben Reynolds
A Cafe in Cairo	Sol Polito, member A. S. C.
The Goose Hangs High	Karl Brown, member A. S. C.
Gold and the Girl	Allen Davey
The Dressmaker from Paris	Bert Glennon, member A. S. C.
Head Winds	John Stumar, member A. S. C.
Seven Chances	Elgin Lessley and Byron Houck.
Confessions of a Queen	Percy Hilburn
The Mirage	Henry Sharp, member A. S. C.
Contraband	Al Siegler
Bad Company	Walter Arthur and Marcel Le Picard
The Broadway Butterfly	Ray June
The Air Mail	Alfred Gilks, member A. S. C.
One Way Street	Arthur Edeson, member A. S. C.
The Hunted Woman	Joe August
The Boomerang	Jos. Goodrich
Sally	T. D. McCord, member A. S. C.
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American Cinematographer

FOSTER GOSS, *Editor and Business Manager*

Board of Editors—VICTOR MILNER, H. LYMAN BROENING, KARL BROWN, PHILIP H. WHITMAN

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Screens

Article Three

By Earl J. Denison

Selection and Maintenance
of Screens of Utmost Importance to Every Theatre

The last step in the efficient projection of a satisfactory picture is the selection of a screen which will most effectively direct the light to the audience so that the images formed there may be seen from every seat without effort or eye strain. It is important that the screen have a high reflection factor, but it is more important that it reflect a maximum part of the light back within the solid angle in which are included all of the seats, and that the light be so distributed within this angle that the screen will appear equally illuminated from all of the seats. In the wide theatres the outer seats *in front* often make an angle of 50 degrees with a normal to the screen. In the narrow theatres the angle is sometimes as low as 20 degrees.

Distribution of Light

The distribution of light can be controlled by choice of material, its finish, texture and configuration. There are quite a number of good makes of screens on the market today and several of the widely used makes can be obtained in different materials, textures, and finishes; and there should be no trouble in getting the proper screen for any theatre. Without writing a lengthy article and making diagrams of floor plans, etc., I think I can give you a few simple rules and instructions for selecting the proper screen and keeping it in good condition. Always bear in mind that reputable screen manufacturers, as well as manufacturers of projectors, carbons, lenses, etc., have invested large sums of money in their businesses, and are honest, reliable, hard working people. They have employed in their factories trained engineers for the purpose of developing their products to the highest standard possible. Therefore I will say that a great many problems regarding projection could be readily solved if *projectionists* and *managers* would get in direct touch with the manufacturers of the product they are using or intend to use. So if I were *selecting a new screen*, I would write direct to several makers of screen giving the following information:

Width of theatre at front row of seats;
Length of throw. Length of theatre;
State if theatre has balcony;
Angle of projection.

Size of picture desired;

After comparing merits and prices of several screens I would place my order for the screen I thought most satisfactory to my particular needs.

Solving Difficulties

If I were having trouble with a screen, or thought it was not giving maximum results, I would again write direct to the manufacturer giving the above information and also any other *data* I thought would help.

Installation

When installing a screen take great care to keep it clean and free from wrinkles. Follow the makers' instructions on how to properly install.

For Different Theatres

There are several types of theatres, and each one requires a screen different from the other. The wide house requires a screen with complete diffusing qualities, white, with a smooth surface. The house of medium width and length requires a screen of semi-diffusing qualities, metallic white with fine grain. The long manor theatre requires a screen of high reflecting qualities, medium or coarse grain, metallic white in color. Some manufacturers state their screens can be washed. Before trying to clean or wash a screen, find out from the maker just how to proceed, as it is very easy to ruin the surface of the screen if one does not understand those things. All screens should be cleaned, washed, or re-surfaced regularly. A very slight covering of dust will cut down the screen brilliancy 25 per cent. But even dusting a screen is a very particular job, and should never be left to the porter, or any person who does not understand the importance of it. The one great difficulty is to clean a screen without leaving streaks. My suggestion is: consult your local painter or paper hanger; better still, show him the screen, and explain the importance of the job.

Home-Made Screens

A great many small town theatres have home made screens, canvas painted flat white. The simple way to keep a screen of this

(Continued on Page 16)

How the Pandita Was Photographed

By Herford Tynes
Cowling,
A. S. C.

Wit in Crisis and Spirit of
Good Will Remove Film Fears
of Tibetan Holy Man's Subjects



The motion picture camera was carried in a wicker basket, with tripod on top, to be quickly unslung.

I was on my way to Leh, the capital of Western Tibet, where the much talked-of devil dances of the annual mystery play were to be held. I had made up my mind to do the impossible and make motion pictures of this fanatical festival, something that had never been accomplished before.

Odds Against Him

There was much speculation in my mind as to the success I would have in trying to photograph in such a religious ridden country. My experience with Mohamedans and Hindus might prove of considerable help; on the other hand, natives who have never seen a camera or understand what it is, are hard to handle. I had "shot the wad" in the expedition and was extremely anxious to succeed.

Everything depended on

how the Lamas received me. The Tibetians whom I had met on the way refused to be photographed. Whenever I approached their small vil-

lages the women would snatch up their children and rush into the houses. Men stood and watched at a distance. Only the Yak drivers working for me appeared unafraid.

The Pandita Approaches

On the tenth day I met a dignitary of the Lamas, called a Pandita, which is a sort of abbot of the Lamas, accompanied by about twenty Lamas and their caravan. He was making the journey to a monastery in Balistan. The people flocked to the roadway to kiss the hem of his garment or his hand; or to bow in reverence as he passed. His approach was heralded by longdrawn blasts on trumpets borne by two Lamas riding well in advance.

Testing the Lamas

I stopped and held conference with my Tibetan interpreter and sole English speak-



Rigzen did his work well—and blocked the trail!



Left: The Pandita—a most holy man, a very high ranking member of the order of Lama monks—a sort of abbot.

Above: The Pandita poses with a few of his trusted Lama followers.

ing companion. Here was our opportunity, I thought. Let's make a test to find if there was any religious objection to being photographed on the part of the Lamas. It would be a good time to find out and a good precedent to set, if successful.

Refusal Means Failure

But, supposing he refused; my work in Tibet would be different.

The Holy Caravan

The trumpeters appeared along the trail ahead of me. A cloud of dust thrown up by the devotees marked the spot where the Pandita rode on a small pony. The trail was narrow and only one caravan could pass at one time. One of us must get off the trail. I quickly dispatched Rigzen to order my caravan off, at the same time to give them strict instructions to see that

their trail was intentionally blocked by some means or other.

News Speed in Tibet

I dismounted and began to set up the moving picture camera which had been quickly slung from my pony by one of the trained Kashmiri servants. By the time the Lama dignitary reached me I was off the trail with most of my outfit and ready to "shoot."

A screen of dust had completely enveloped us all, and in the melee one of my packs had come off a pony right in the trail completely blocking progress. Rigzen had done his work well, and appeared for further orders. He was to approach the Lama, and extend my salutation. I followed behind and, on an order from the Lama, the crowd fell back and cleared away.

The Pandita Consents to Pose

It was then that he saw me for the first time. I was decked in a broad brimmed cow-boy sombrero, and I am sure that he had never seen anyone dressed as I was then. No doubt it afforded him considerable amusement for he dismounted with much difficulty and the assistance of several monks, on account of the many silken robes he was wearing, and accepted my offered hand. After listening to Rigzen's request to be photographed he readily consented and posed with other Lamas for all the pictures I wanted.

Fortune Changes

From that moment I did not have the least bit of trouble photographing any men or women along the way, as

(Continued on Page 15)

A.S.C. Member's Letters on "Lost World" Credits

Matter of Accrediting Cinematographers on Big Production Is Taken Up.



Warrenton's Stand in Important Matter Indorsed Officially by A. S. C.

As an individual cinematographer, Gilbert Warrenton, A. S. C., sent the letters appended hereto relative to the matter of credit to cinematographers on the First National production, "The Lost World." Indicative of the importance of the situation about which Mr. Warrenton writes, the Board of Governors of the American Society of Cinematographers, at its meeting held Monday, March 30th, went on record as endorsing the stand taken by Mr. Warrenton in his communications. Mr. Warrenton's letters follow:

March 20, 1925.

Mr. Robert E. Welsh, Editor,
Moving Picture World,
516 Fifth Avenue,
New York, N. Y.

Dear Sir:

In your issue of February 14th you include, together with other material on "The Lost World," a page of photographs with the caption, "Credit where credit is due," and at the bottom of the page the caption continues, "Here they are—the folks chiefly responsible for the new contribution to screen history... the only photograph missing is that of Willis H. O'Brien, research and technical director, inventor of the marvelous effects seen in 'The Lost World.'"

As an individual cinematographer, let me call your attention to the fact that if it is your intention to give "credit where credit is due," there is something much more than only one photograph missing.

To us here on the west coast (and we thought the fact was well recognized by everyone familiar with picture production) "The Lost World," of all pictures ever made, is pre-eminently a "photographic production." It demanded the highest development in cinematography, and to meet those great demands it required the best men in their respective cinematographic lines. Without the abilities of these men the reproduction, for the public, of the marvelous effects you have witnessed, would have been a sheer impossibility.

It is my opinion that these men should be included in anything and everything that sincerely aims to "give credit where credit is

due" in connection with "The Lost World," if not in justice to these artists, then in justice to the cinematographic profession itself.

The cinematographers of whom I speak—the men who photographed and made possible this production are Fred W. Jackman, Arthur Edeson, Homer Scott and J. D. Jennings.

If the First National thought enough of the cinematographic necessities in "The Lost World" to induce Fred Jackman to temporarily leave the field of directors, in which he is a recognized success, then surely his achievements in that production, together with those of his colleagues, are entitled to be recognized wherever recognition is purported to be given in relation to the Doyle vehicle.

Sincerely,

(Signed) Gilbert Warrenton.

March 20, 1925.

Mr. Richard A. Rowland, General Mgr.,
First National Productions,
323 Madison Avenue,
New York, N. Y.

My dear Mr. Rowland:

The enclosed carbon copy will be self-explanatory. I feel certain that your sense of justice would have corrected these errors in giving credit as it is due. Mr. Jackman, who is a recognized factor in the field of directors, is spoken of as chief technician in some of your advertising. This title sounds like a great A-1 carpenter or something of the sort and hardly suitable to the man who materialized the illusions which are creating such favorable comment.

Feeling sure that your sense of justice will take care of this matter now that it is called to your attention, I am

GW:S

Very sincerely,

1 Encl.

(Signed) Gilbert Warrenton.

March 20, 1925.

Mr. Edwin Schallert, Drama Editor,
Los Angeles Times,
Los Angeles, Calif.

Dear Sir:

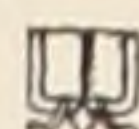
After reading your article in the "Preview" of the date of Feb. 25th, I am in a quandry to

(Continued on Page 16)

Richardsons Handbooks
on Moving Picture
Projection
Richardsons American
Baedekers

F. H. Richardson

Author



Writer

Sixth Floor

516 Fifth Avenue, New York City

Short Stories
Serials
Moving Picture Projection



Editor American Cinematographer
Hollywood Calif.

January 30

My Dear Mr Goss:-

It is NOT pleasant to have to write as per attached carbon. However, there is really such a thing as just ordinary courtesy. You propose entering a field which has been prepared for you by long, weary YEARS of BATTLE, and you start out by just plain ignoring every one and everything connected with that battle, making the announcement, in effect, that the American Cinematographer has made a virgin discovery and is a pioneer in the field.

By that act you have stirred up antagonism, instead of receiving a warm hand of friendship.

As to Mr. Dennison--he is able and efficient in the field in which he has worked--as an editor--well, we will see. Personally my view is that Mr. Dennison is neither cut out to be, or has the training necessary to become successful in the editorial field. I shall, however, be very agreeably surprised if my

diagnosis proves to be wrong. My own experience is that one really good, efficient book or department helps another, and there certainly is plenty of room in the field.

I wish you every success, PROVIDED you change your attitude, as per your first totally-ignore-everybody-and-everything first announcement. It is, however, to be remarked that your paper has never, in the past, lent one particle of encouragement or help, or taken any manner of visible interest in either the Projection Department or the American Projectionist, to say nothing of those many others who have sprang up, ALWAYS WITH ESSENTIALLY THE SAME ATTITUDE I HAVE CRITICISED IN YOU, and have dwindled away and fallen by the wayside. The reason for this is simple: There are exceedingly few men, no matter how thoroughly competent in their practical and technical knowledge, who are able to successfully meet the problems of conducting a successful projection department.

I personally very much doubt if you even lightly sense what these difficulties consist of. Well, anyhow I welcome both your paper and Mr. Dennison, IF you prove worthy of welcome, which both Brother Edwards and myself heartily agree your first tooting of horns don't seem to indicate.

NR

Vety truly yours

F. H. Richardson

This has laid on my desk a month. I guess I will send it, because the war is needed, deserved. However the article ^{for publication} I have torn up. The thing is worth the letter already written, but not worth the UP space.



The letter reproduced herewith was sent to the editor of the American Cinematographer by Mr. F. H. Richardson, projection editor, and, according to the modest admissions on his letterhead, "author, writer, Richardsons Handbooks on Moving Picture Projection, Richardsons American Baedekers, Short Stories, Serials, Moving Picture Projection" — or what have you?

For the first complete and authentic interpretation received of the highly legible postscript on Mr. Richardson's letter, there will be presented to the sender a year's subscription to the Moving Picture World, in which Mr. Richardson's World-famous projection department appears.



The Oracle of Projection Castigates Us

¶ Here Is Mr. Richardson's Story as He Originally Wrote It and Sent It to the Editor of this Publication with His Letter of January 30th.

(The ensuing gem of editorial demagoguism comes from the fertile brain of Mr. F. H. Richardson, world-famous projection editor. As an example of that courtesy, that Mr. Richardson complains we do not possess, we are opening our columns for Mr. Mr. Richardson to say in full about us, in his partially published story, those things which he originally intended to say in full about us in his own publication.)

Out of respect for Mr. Richardson's success as an editor, as which unlike Mr. Denison, he may be "cut out to be, or has the training necessary to become successful in the editorial field," we are not attempting to edit Mr. Richardson's copy as we would be obliged to do in case of some one not so famous as he—no, we are running his story, "as is," even to the extent of the "9 em dash" at the end.—EDITOR'S NOTE).

Another Moses

By F. H. Richardson

Once more, and for about the fiftieth time, a Moses hath arisen and, with tremendous toot of its own horn, announces, in effect, that it will preceed forthwith to lead the Children of Projection out of the wilderness in which they have been stumbling around, presumably without any manner of leader at all, for lo these many years.

This time it is a paper with a French name, the "American Cinematographer," published in the interest of the motion picture photographer, which is to do this wonderfud thing.

This department welcomed the American Projectionist into the field, because it entered the field decently and rightly, and is a publication of and for projectionists. It would welcome the American Cinematographer also did it come courteously and decently. But it enters with a several page announcement in which there is not one word indicative of recognition of all the tremendous amount of work which has been carried forward for many years by this department, nor a single word of recognition of the American Projectionist, or any other agency.

Gets My Goat

What gets my goat in this matter, and the whole reason for this article, is the fact that this french-named paper to all intents and purposes tell us that it and it alone has just

(Continued in Col. 1, Page 10)

¶ Here Is the Same Story as It Finally Found Its Way into Mr. Richardson's Projection Department under Date of April Fourth.

(Following is the story as it eventually appeared in the projection department of Mr. F. H. Richardson, world-famous projection editor. Mr. Richardson's staunch consistency may be appreciated when it is noted that he wrote the original story for his own publication; then it lay (not laid, Mr. Richardson) on his desk for a month, and then, according to the postscript of his letter of January 30th he changed his mind and tore the article up, but, to climax the affair, ran a deleted version of the story he stated that he had torn up, in his issue of April 4th. It is interesting also to note that the story as finally published refrains from referring to the American Cinematographer by name.—EDITOR'S NOTE).

Another Moses

By F. H. Richardson

Another Moses hath arisen, blown a two-page blare from his trumpet, and announced that he will forthwith proceed to take the poor, misguided, down-trodden, over-worked, under-paid and generally abused chap who projects motion pictures by the hand, and guide his faltering footsteps onward and upward to bigger and better things.

It is really amusing how often this particular stunt has been pulled—and how often the announced - with - a-blare - of-its - own-horn guide has utterly failed to find the path to those bigger and better things, sooner or later (usually sooner) relinquishing (WITHOUT any blaring of trumpets) his self-imposed guiding job.

This time it is a "cinematographers" journal which hath, according to its announcement, made the virgin discovery that the projection of motion pictures really is of importance, and ought to receive some attention from somebody, and, by right of this original discovery, it itself proposes to be that "somebody."

This paper with a French name is in its fifth year. From its announcement it is very evident that it has absolutely no knowledge that any other agency has ever did one single thing for projection. Certainly in all its five years of life IT has done nothing, but in fu-

(Turn the Page)

ture—oh bhoy! It is published regularly once month. Oh well, in the language of the poet: "Wot th' 'Ell!"

Another Moses

(Continued from Col. 1, Page 9)

made the wonderful discovery that the work of the projectionist and the work of the motion picture photographer is closely connected and that the cinematographer and the actors and every one else must depend upon the motion picture projectionist as to whither their "art" will appear as such, or as a ridiculous travesty on art.

This department has been telling that fact to all and sundry, including the Cinematographer, for lo these MANY YEARS, and the Smerican Projectionist has not been at all silent, but this Moses must have been very sound asleep because in all that time neither this department or the American Projectionist has had one iota of help, encouragement or aid from either the cinematographer or his mouthpiece.

But now—well, by golly it's lucky this projection Moses waked up because otherwise there is no telling into what debths of dispair we might have wondered.

And now that all that is out of my system, always provided the Cinematographer clambers down off his elevated steed, hits the earth and is willing to CO-OPERATE with those agencies which were in the field, fighting the BATTLES of the projectionist and projection years before the American Cinematographer was even thought of, and other years before it grabbed this marvelous new idea of helping projection and the projectionist, this department will welcome it into the field and be quite willing to work with it.

There is ample and abundant room for all when this department is unable to hold its own and keep a few laps ahead it will conclude its usefulness has ceased and its editor will turn to other fields of human endeavor.

I venture the assertion, however, that Mr. Dennison, who will edit this new effort will discover that editing a successful projection department and succeeding in the work he now is doing, and doing very well, are two entirely separate and distinct propostions.

9 em dash

Projectionist and Cinematographer

By F. H. Richardson

(Mr. Richardson says that that the American Cinematographer was sound asleep, as to the common ground of interest between the projectionist and the cinematographer, until this journal opened its projection department. An inspection of the files of the American Cinematographer will prove such a statement to be an untruth. As an illuminating example of the fact that the pages of this magazine have not in the past been silent on the relationship between the cinematographer and the projectionist, there is re-printed herewith a story by Mr. F. H. Richardson himself—a story which appeared on page 15 of the September, 1922, issue, and continued on page 24 of the same issue. But, according to Mr. Richardson's abiding respect for the truth, the American Cinematographer "and it alone has just made the wonderful discovery that the work of the projectionist and the work of the motion picture photographer is closely connected."—EDITOR'S NOTE).

I wonder how many cameramen, who have a just pride in the really magnificent work they are "father" to, understand and know that insofar as concerns the final buyer of their product, the motion picture theater patron—the public—the excellence of the product is entirely in the hands of and at the mercy of the projectionist.

Does the average cameraman ever stop to consider that no matter how sharp his "focus" may be, it will be something less than sharp if the conditions of projection be not right?

Does he appreciate the fact that the work of the splendid lens he uses, and the effect of great "depth" he has worked so carefully to secure, will all go awry if the projectionist is careless or does not understand his business?

Projectionist Is Important

Does the average cameraman have the slightest appreciation or understanding of the emasculation his work is subjected to when placed in the hands of an incompetent projectionist, or a projectionist who is careless? I think not; hence, it has occurred to me that attention should be directed to the

(Continued on Page 17)

The "French-named paper"

As another example of the genius which possibly made him "cut out to be, or has the training necessary to become successful in the editorial field," Mr. F. H. Richardson seeks to identify the American Cinematographer as the "paper with a French name" or as the "French-named paper," etc.

If Mr. Richardson would have us believe that American is French, then we might well rest our case right there. But giving him the benefit of the doubt—maybe he means that Cinematographer is French or of French origin.

But Mr. Richardson can no more justify himself in calling Cinematographer French, than he can in calling American French.

For your information, Mr. Richardson, consult the Greek *grapho*, write and *kinema*, *kinematos*, *kineo*, movement, motion, move. Consult those words, Mr. Richardson, and you will know, in your all-consuming editorial wisdom, that if you must brand Cinematographer as being anything, it at least will not be French.

The "French-named paper."

Wrong again, Mr. Richardson.

The Truth and Mr. Richardson's Representations

F. H. Richardson's Blustering Mis-statements Are Exposed to Light of Fact.

By Foster Goss

Swashbuckling Flourishes and Demagogic Tactics Are Dealt with Pointedly.

Because Mr. Richardson's assertions are so far from the truth, and because they are so remote from fact, this publication is dealing with them directly and pointedly.

In his letter to the editor of this publication and in his copy of his partially published story, which for some unexplained reason did not find its way as originally written into the columns of his department, Mr. Richardson accuses *American Cinematographer*, that, in its announcement of its new projection department, it represented itself as having made a "virgin discovery," as being a "pioneer in the field," and as having "just made the wonderful discovery that the work of the projectionist and the work of the motion picture photographer is closely connected," etc. If Mr. Richardson will definitely show us where we have even approached such a statement in the announcement of which he complains, then we will show him where he is a deliberate distorter of facts.

The very issue, which Mr. Richardson sets out to lampoon, among other things, in his clumsy way, states for instance (on page 11, January, 1925): "this journal, in common with cinematographers as a whole, has always realized the importance of the projectionist. He is one of the strongest—one of the most decisive—links in the whole great chain of the picture that begins with the camera and ends on the screen."

And then you say, Mr. Richardson, in paragraph one of your letter to the editor of the *American Cinematographer*, and in the fourth paragraph of your partially published story, that we were, to quote you in your very own words, "making the announcement, in effect, that the *American Cinematographer* has made a virgin discovery and is a pioneer in the field." Can it be that you don't read correctly, Mr. Richardson, or is it that you just don't have any respect for facts?

But this publication does not have to rely on the statements in its January issue of this year that it has long recognized the importance of the projectionist. As far back, (or as recently, as Mr. Richardson chooses to call it), as September 1922, within a few months after it had been made into a nation-

al monthly, this journal not only went squarely on record concerning its recognition of the importance of the projectionist, but even went to the extent of permitting Mr. F. H. Richardson, the oracle of all projection matters, to use the columns of the *American Cinematographer* to tell just how important the projectionist was. To refresh your memory, Mr. Richardson, you may remember that a story, "Projectionist and Cinematographer," by your own august self, began on page 15, of the September 1922 issue, and continued on page 24. Also, you may remember, if you do not find it too embarrassing, editorial comment, appearing on page 11 in the editorial department of the same issue (Sept., 1922) on the callings of the projectionist and the cinematographer being complementary and further comment on your own story which was published in that number.

How can you, then, Mr. Richardson, have the effrontery to make the misrepresentation that this publication, specifically or generally, is setting itself up as having, to quote you again, "made a virgin discovery" and "that it and it alone has just made the wonderful discovery that the work of the projectionist and the work of the motion picture photographer is closely connected."

How can you, Mr. Richardson, have the audacity to state, as you do in the fifth paragraph of your partially published story, that this publication "must have been very sound asleep because in all that time" it has not given yours or other departments "one iota of help, encouragement or aid from either the cinematographer or his mouthpiece." If it had been that the story and comment in question which appeared in these columns as far back as 1922 had been written by some one else, then we might even offer some excuse for your misleading statements—but the fact remains that you wrote the story yourself and that it duly appeared within the pages of this magazine.

Can you answer the foregoing and not try to excuse yourself as not recognizing facts? Can you do it, Mr. Richardson, without tak-

(Continued on Page 15)



H. Lyman Broening, A. S. C., has finished the filming of "American Pluck," an I. E. Chadwick production, featuring George Walsh and directed by Richard Stanton.

* * *

E. B. Du Par, A. S. C., has a penchant for Truckee, Calif., it appears. After finishing five weeks at the celebrated location, for Warner Bros., the A. S. C. member returned to the land of deep snows to film "Ship of Souls," a Stereoscopic production based on the story by Emerson Hough. Charles Miller is directing, and the cast includes Bert Lytell, Cyril Chadwick, Russell Simpson and Lillian Rich.

* * *

Ernest Palmer, A. S. C., is photographing "East Lynne," a William Fox feature directed by Emmett Flynn. Edmund Lowe and Alma Rubens have the leading roles.

* * *

Dan Clark, A. S. C., is not in the throes of filming a Tom Mix feature, for the first time in many seasons. The reason is that Dan's star has left Hollywood on an extended vacation tour.

* * *

Gilbert Warrenton, A. S. C., is photographing the latest Edward Mortimer production for William Fox.

* * *

Reginald Lyons, A. S. C., has just returned from a desert location between Cajon and Victorville where he worked with David Kesson, cinematographer for Marshall Neilan, on Neilan's current production for Metro-Goldwyn.

* * *

Georges Benoit, A. S. C., has finished the filming of "Heaven On Earth," a Hunt Stromberg production directed by Tom Forman. The cast includes Marguerite de la Motte, John Bowers, William V. Mong and Charles Gerard. Mong has a dual role in the production, all of which makes things very interesting for George; however, such affairs are mere trifles in George's young life, as witness "The Masquerader," etc.

T. D. McCord, A. S. C., is photographing "The Desert Flower," a First National production starring Colleen Moore. Lloyd Hughes has the lead.

* * *

George Schneiderman, A. S. C., is at outs with everything equine these days. George had just finished the filming of a Fox production when Emmett Flynn suggested that the A. S. C. member accompany him on what was to be in the nature of a vacation trip to the Feather river district.

The trip, however, materialized a camera for George, and, one morning, without the aid of an assistant, the A. S. C. member set out on a fifteen mile tramp with a camera on his back. Finally, a very precipitous bank on a mountain torrent was reached. It was here that the jump of a horse from a cliff into the stream was to be filmed.

A very narrow ledge offered a very good angle. Accordingly, George crooked his knees and tip-toed himself into a stance on the ledge, the vast majority of its narrowness having been utilized for the three legs of the tripod.

The horse made his jump but the water was rough. He chose to swim out of the torrent immediately, and, for his exit, selected the ledge on the edge of which George was perched. The horse was very positive in his attempt to attain the end he had in mind and in a twinkling was parking his front legs on the scarcity of rock on which were already quartered two cinematographic legs and three tripod legs.

It was too much for George. It was endangering his camera which he could not pick up and hustle away for the reason that the horse would have gained the rock before he could make his escape—which no doubt would have been with the camera into the river.

So George elected to kick the horse on the shins.

This he did, effectively, holding to his camera until the remainder of the company effected a rescue.

Rene Guissart Opens Paris Studios

Rene Guissart, A. S. C., has left for Paris, France, where he has established headquarters for a motion picture production service that is an innovation in production matters. Guissart's service will make it possible to match the photography in an American-made production with any scenes desired in the way of an European background.

Personally in Charge

Through the use of suitable photographs for a guide and specifications as to any costuming, etc., Guissart will be able to provide required scenes against any designated British or continental background. The A. S. C. member will personally take the scenes as ordered, and all details will be under his personal supervision.

Big Orders

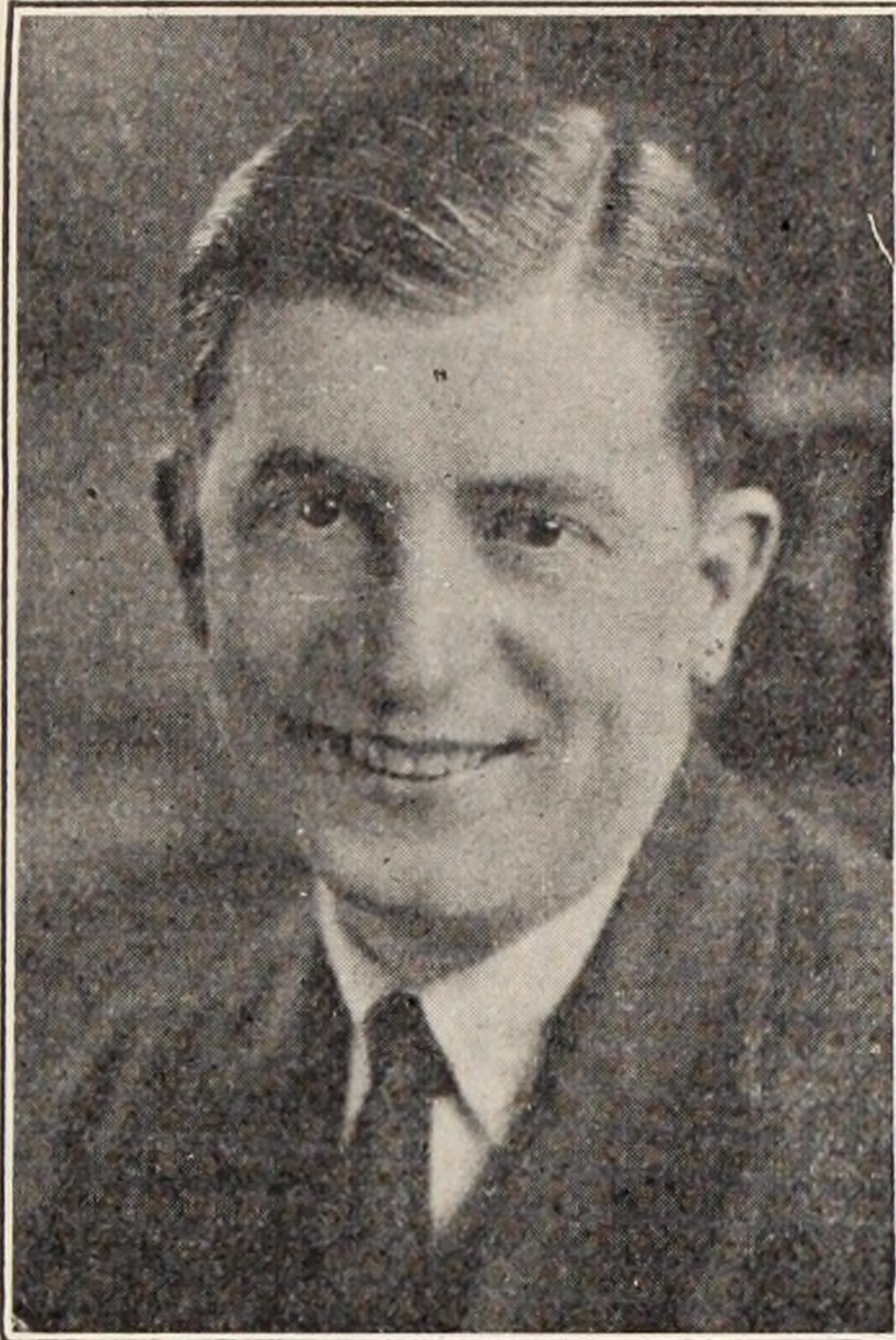
Before sailing for France, Guissart already had acquired substantial orders from some of the largest producing companies for assignments to be executed immediately on his arrival in Paris. This material to be provided by Guissart is to be incorporated in forthcoming feature productions.

European Experience

This is believed to be the first time that a complete service of this sort has ever been offered, or that it is to be handled by one experienced in both European and American production affairs, as the A. S. C. member is. Guissart knows European customs and cinematographic channels completely by virtue of the long time he spent film-



A. S. C. Member Establishes
Headquarters for European
Cinematographic Production



RENE GUISSART, A. S. C.

ing important productions in England and on the Continent. In this country he has been an ace cinematographer with various of the largest studios and most prominent directors, among the latter being D. W. Griffith, Allan Dwan and Maurice Tourneur.

Knows Continent

In Europe, Guissart filmed some of the biggest productions to come across the Atlantic in recent years. He was chief cinematographer for "Chu Chin Chow," which was filmed in Berlin by Graham-Wilcox, whose production headquarters are in London. For the same organization he photographed numerous other features in London, among them being those which starred Mae Marsh. He returned to the United States in 1923, but had spent scarcely a fortnight in Hollywood when a very attractive offer took him back across the Atlantic to Paris and then to

Monte Carlo where he filmed J. Parker Read's production of "Recoil," starring Betty Blythe and directed by T. Hayes Hunter. He again returned to Hollywood and had been there only a short time when he went to Italy with Technicolor to work on "Ben Hur." Subsequently, after Fred Niblo became director of the feature, Guissart was retained as chief cinematographer on the production. The A. S. C. member returned to Hollywood with the "Ben Hur" company and found that an experience such as was his in European cinematographic affairs was at a premium, and the plans for his unusual studio in Paris, with channels reaching to all continental and British centers, were consequently formulated.

Before his departure to make his permanent headquarters in Paris, Guissart was appointed European representative of the *American Cinematographer*.

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THE TRUTH AND MR. RICHARDSON'S REPRESENTATIONS

(Continued from Page 11)

ing refuge behind a shield of profuse excuses? Can you?

Mr. Richardson is not content with misinterpreting the purpose of this publication. He queries the fitness of Earl J. Denison, the very able man who has been chosen to head the projection department of the *American Cinematographer*, for the post in question. Why Mr. Richardson should do this, is beyond a thorough understanding of editorial ethics in which the oracle of the projection world professes to be so well versed. We maintain that, most of all, the chief requisite for the head of a projection department is a masterful and thorough, (and that does not mean noisy) knowledge of projection.

We cannot see how Mr. Richardson can logically contend as, for instance, he attempts to in the third paragraph of his letter to the editor of this publication, that a man cannot be the successful head of a projection department unless he is "cut out to be, or has the training necessary to become successful in the editorial field." If Mr. Richardson would have us believe that his greatness depends on editorial genius, then it is our opinion, to use his own words, in the next to last paragraph of his partially published story, that he long since might well have turned "to other fields of human endeavor."

A droll conception of editorial ethics indeed does Mr. Richardson reveal in the third paragraph of his partially published story in which, in a flare of injured virtue, he whines because in the announcement of the projection department in this publication, "there is not one word indicative of recognition of all the tremendous amount of work which has been carried forward for many

years by this department." We won't say that the sun of the world of projection does not rise, circulate and set in the immediate vicinity of Mr. Richardson, but we will say that he has a very peculiar idea of editorial customs if he had or has any hopes of our apologizing, (and his highly fanciful concept of the "recognition" due him would be nothing more,) to him for endeavoring to bring the callings of projectionist and cinematographer closer.

The fact remains that despite Mr. Richardson's "weary years of battle" (yes, weary and boresome), despite "all the tremendous amount of work which has been carried forward for many years" by Mr. Richardson's department, despite the fact that Mr. Richardson's "department has been telling" the fact that the callings of projectionist and cinematographer are closely connected "to all and sundry, including the cinematographer, for lo these many years,"—the fact remains that projectionist and cinematographer have not at all arrived at that stage where they are actually working close together; and it is toward bringing about this stage, even though the greatest of all geniuses with all his weary years and tremendous amount of work has failed so to do, that the *American Cinematographer* is bending its efforts.

We will stipulate that misery always accompanies, but we cannot see why Mr. Richardson should want to draw the American Projectionist into his tantrum against us. In those copies of the American Projectionist we have had the privilege to read, we have seen nothing to which we could take exception; and we surely have respect enough for the American Projectionist that it has sufficient independence not to be taken into Mr. Richardson's churlish, if not childish, tirade against us.

HOW THE PANDITA WAS PHOTOGRAPHED

(Continued from page 6)

word appears to have been passed that I had permission from a high Lama himself to photograph.

This appeared to be sufficient, and was my first

triumph, which paid good dividends along the way. Shelter was offered me by his holiness at any of the Lamaseries. Having been photographed in several different poses, he mounted his pony and passed on, saying that he had six weeks journey over

the mountains before him. As far as I could see the crowds of villagers were still following in his wake to get a view of the holy man.

And that's how his holiness was photographed, and, by his grace, opened the Tibetans' photographic door for me.

"LOST WORLD" CREDITS

(Continued from page 7)

know whether you are cognizant of the fact that the man, who is most directly responsible for the success in the production of "The Lost World" and its animal features, has been entirely ignored in your publication. It seems to me that there are so few exceptional pictures that come out that you must have not been conscious of this omission, for the reason that your recognition of a cinematographer's efforts in a vehicle of this sort means not only the consummation of the hopes of the individual, but necessarily reflects credit to our profession as a whole as well as creating an incentive for even greater efforts. Rather than make this letter any longer, I am enclosing a carbon copy of a letter, which I am sending the Moving Picture World on the same subject and which is self-explanatory.

Hoping that you will have the opportunity to use this information on any future material in connection with "The Lost World," I am

GW:S

Very sincerely,

1 Encl.

(Signed) Gilbert Warrenton.

P. A. McGuire Praises Work of A. S. C. in Advertisements

Commenting on a set of advertisements which give credit to this publication and to the American Society of Cinematographers in the regular advertising of the Nicholas Power Company, P. A. McGuire, well-known advertising manager of that institution, in a letter to the editor of the AMERICAN CINEMATOGRAPHER, drives home the importance of a close relationship between the professions of the projectionist and the cinematographer. Mr. McGuire's letter follows:

"Dear Mr. Goss:

"Enclosed you will find proof of our advertisement which will appear in the Moving Picture World and Motion Picture News, issue of February 7th. We hope that you will like this advertisement as it has long been our desire to publicly express our approval of the work you and your organization are doing.

"The various departments of the motion picture industry are dependent upon each other and the conscientious and competent cinematographer cannot afford to be indifferent to projection. Good projection may not

be the direct concern of the cinematographer but after all screen presentation constitutes the final delivery of his work to the public. Art for Art's sake may be all right but in the final analysis all work requires public approval and if the picture is poorly projected the work of the cinematographer suffers.

"The motion picture projector is no longer a mere mechanical contrivance cranked by hand or made to operate by the simple pushing of a button. The projectionist of today should have an excellent knowledge of mechanics, electricity and optics and is in charge of a delicate and complicated mechanism made with scientific accuracy to handle a fragile and inflammable material. He has a great responsibility—for failure to measure up to the right standards means that all that the producer, director, actor and cinematographer have striven for loses much of its artistic and commercial value, the pleasure of the audience is lessened, the exhibitor is subject to constant and unnecessary expense and lives and property endangered.

"It has been my good fortune to include a large number of progressive projectionists among my friends and I am particularly well acquainted with the members of the American Projection Society which has done much to promote better projection. Here in the east it is not so convenient to meet cinematographers but I hope that the advertisement and this letter will make you and your organization realize how much projectionists and equipment manufacturers value your good will and co-operation.

"Yours very truly,

"P. A. McGuire

"Advertising Manager,

"Nicholas Power Company, Inc."

SCREENS

(Continued from page 4)

kind in good condition is to repaint it, each coat stippled to guard against glare spots. I know that several of the largest theatres in the United States have corrected projection problems of long standing, and greatly improved their projection, by installing the proper screen. It will pay every projectionist to find out if he is using the proper screen. Your screen is your stage and if you have the wrong kind of screen or it is in bad condition, you are working under a big handicap, and it will be impossible for you to obtain a high standard of projection.

WE LEARNED TO PRINT BEFORE WE COULD WRITE — AND OUR DEVELOPING HAS EARNED THE RESPECT OF THE ENTIRE INDUSTRY — HONESTLY! ROTHACKER ALLER LABORATORIES — HOLLYWOOD —

PROJECTIONIST AND CINEMATOGRAPHER

(Continued from Page 10)

fact that the cameraman and the projectionist link inseparably together.

We will assume that every cameraman is deeply interested in seeing his work placed before the public in a way which will bring out and emphasize its excellence. We often see the name of the cameraman blazoned forth on the screen, followed by work which makes the unknowing one wonder why he permitted it to be used. The picture is "fuzzy," lacks detail and is "flat." The critical comment of the average man in the audience is "rotten photography." The knowing one assigns the fault where it probably belongs, though even he cannot be sure it is all due to projection faults.

Some Beyond Projectionist's Control

Seeming lack of sharpness may be due to many causes, some of which beyond the control of the projectionist. Poor or unsuitable projection lenses; an unsuitable condenser, and a "boss" refusing to purchase suitable lenses; a projector optical train not properly adjusted; a projection room so far removed from the screen that the projectionist has not a sharp view thereof, or the view of the projectionist hindered by faults in theater construction, as sometimes happens; and soiled lenses are some of them. A wrongly adjusted revolving shutter or a shutter with a too narrow master blade, so that there is faint travel ghost, is another.

I could use up a lot of space in explaining the reasons why a picture with splendid "depth" is made to appear "flat" by wrong methods in projection; what various faults in projection practice operate to greatly injure or utterly ruin the beauty of the work of the cameraman, but of what avail?

Efficient Reproduction Needed

The purpose of this article is to call the attention of cameramen to the fact that if their work is to be placed before audiences at 100 per cent value, then there must be men of real ability and brains in the exhibitors' projection rooms. Cinematographers must come to a realization that unless their work be handled with a high degree of skill—by men of real

knowledge and ability in its reproduction on the theater screen, it will inevitably suffer, and suffer in proportion to the lack of skill in projection.

It is high time that producers, directors, artists, cameramen and every one concerned came to a realization that it is something worse than mere foolishness to expend huge sums of money and tremendous effort in the perfection of a photoplay and then to turn it over for reproduction before the ultimate buyer, the public, (it often happens) a man of very slight knowledge and skill, who has neither pride nor ambition to place the production before the audience in the most artistic possible way.

Lack of Interest

Up to this time it is an almost incomprehensible fact that the producer does not seem to take even the very least interest in how his production is reproduced upon the screen, though none but the fool would or will dispute that this item has very much to do with its success with the audience.

Protests Are Rare

I have never in all my experience heard of a director protesting at the literal emasculation of his work in its reproduction before the public. I have never, in all the years, heard a single star uttering a protest at the fact that he or she is literally made ridiculous before audiences by wrong tempo in projection, or because he or she is literally blotted out, perhaps at the middle of the most intensely interesting point of the whole play, by shadows caused by ignorance or plain carelessness on the part of the projectionist. Did you, yourself, ever hear of anything of the sort in any of the thousands of "interviews" with stars published? Or did you ever hear of a cameraman uttering protest at the butchery of all the splendid work he put into the films at the cost of great effort and almost endless care. DID YOU?

Since the success of a production depends so greatly on the manner in which the projectionist handles it, then it is only plausible that the cinematographer, the star, the director, or whoever is interested in the production should in turn be interested in the projectionist. If he is an able man, their work will show to best advantage. If he is not efficient, it will appear otherwise. Don't neglect consideration of the projectionist—your success or failure may depend, to a great degree, on him.

Report of S. M. P. E. Progress Committee



Exhaustive Resume of Contributions to Film Science from All Parts of the World

The past year in the motion picture industry has been characterized more by improvements in processes and equipments previously available rather than by outstanding new development in the art. The advantages of standardization in other older industries are familiar to most of us; our own Society has through its active committees made excellent progress, not only in this country but by establishing relations with Europeans interested in similar work. In Germany special effort toward the standardization of sprockets has been made, the *Kinotechnische Gesellschaft* functioning in a manner generally similar to our own Standards Committee and the English Committee on Standard Measurements.

Interest in the radio transmission of motion pictures has been accelerated by the commercial sending of still pictures by wire; at least one of our members is very active in the development of the former. The reproduction of the voice and music in synchronism with motion pictures of short lengths has been presented commercially during the past year, and a complete picture with twenty people in the cast is now being produced.²

As indicative of the growing appreciation of art in motion picture photography the 1923 Exhibition of the Royal Photographic Society contained a new section on cinematography.³ An increasing use of motion pictures for the edification of employees on methods for safety is noted in this country;⁴ the interest of practically all classes of people is ob-

tained by combining these pictures with other forms of entertainment. Portable projectors enable them to be shown before groups which otherwise could not be reached.

In the preparation of this report your committee has utilized published information appearing in technical and trade publications and the monthly *Abstract Bulletin* of the Eastman Kodak Company, as the principal sources of the material. Some items have been included appearing outside of the calendar year, which had not previously come to the committee's attention. Information from other sources is most welcome, and if sent to the committee will assist materially in making our report complete and valuable as a source of reference.

Respectfully submitted,

C. E. EGELER, Chairman,
J. I. CRABTREE,
ROWLAND ROGERS,
P. R. BASSETT,
J. A. BALL,
WM. T. BRAUN.

Cameras

A high speed camera has been built in England which has a variation in speed of from 500 to 5,000 pictures per second. The camera consists of a large drum about six feet in

¹ Kinotechnik, Oct. 1922, p. 719.

² Motion Picture News, Apr. 26, 1924, p. 1928.

³ British Journal of Photography, Sept. 21 and 28, 1923, pp. 518, 601.

⁴ Visual Education, April 1923, p. 108.

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diameter and weighing approximately 1,000 pounds around which a single closed loop of film, 288 pictures in length, is wrapped. An 8 hp. motor is required to drive the mechanism. The optical system consists of a ring of 40 matched lenses mounted in a rotating disc which is geared to the drum so that film and lenses pass the aperture at the same speed.

The drum is of sufficient width to take two films side by side and two rotating lens systems makes it possible to obtain stereoscopic high speed records. The whole machine weighs 4 tons; the illumination of the subjects is accomplished by the concentration of searchlight beams or magnesium flares. The apparatus is being used for scientific investigation.

A high speed camera developed at the Bureau of Standards takes pictures at the rate of 1500 per second.⁵ Six lenses are employed. It is being used to study the flight of bullets and large projectiles.

As a means of doubling the field of vision a new camera⁷ uses two lenses acting in the same plane embracing an angle of views. These adjacent pictures are projected to a 30-foot width screen by a twin projector.

A daylight loading camera⁸ for standard film uses reels of 50-foot capacity. Focusing

is accomplished by viewing a large image through a tube in the back of the camera. The full lens opening is f.2.5 and a shutter of tubular design is employed. Duraluminum is used for a camera of English manufacture⁹ operated by a small electric motor which receives current from a standard storage or special portable battery. Several adjusting indicators are provided.

Among the camera attachments introduced is a focusing telescope finder¹⁰ which gives a clear view of the entire field with a magnification of five diameters. By changing the optical system a 12-times magnification can be obtained. The images are erect and normal. Another focusing device¹¹ consists of a prism mounted in the camera shutter movement, and register leaf mechanism, and a special magnifier attached may be clearly seen. This arrangement permits focusing directly on the subject through the film.

In addition to the cameras and projectors for non-professional use described recently in

⁵ Motion Picture News, Feb. 2, 1924, p. 536.

⁶ Motion Picture News, Feb. 2, 1924, p. 536.

⁷ Scientific American, Feb., 1924 p. 105.

⁸ American Cinematographer, April, 1923, p. 25; Motion Picture News, March, 24, 1923, p. 1276.

⁹ Photographic Journal (London), Feb. 1923, p. 64.

¹⁰ American Cinematographer, Feb. 1923, p. 15.

¹¹ American Cinematographer, Nov. 1923, p. 23.

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papers before the Society,¹² a new equipment¹³ for amateur and home use has been introduced which weighs only 4 1-2 pounds and which is very compact, measuring only 3x6x8 inches. It uses the 16 mm. width film from which a direct positive is made. The projector weighs 9 pounds and when folded fits into a case 8x11x11 inches in size. Illumination is furnished from a pre-adjusted, 200-watt 50-volt lamp burned in series with an air-cooler rheostat weighing only 2 ounces. Still or motion pictures may be shown. A 9 to 1 intermittent movement is employed.

Color Photography

Although a leading producer and director has recently aired his objections to colored motion pictures on the grounds of high cost, distraction from the action by the color, lack of artistic production to date, and eye strain, effort to further develop this art continues unabated,¹⁴ and there has been marked interest during the year in both color photography and projection. Not only has there been a considerable amount of experimental work done, but some of the developments have been made available for theatre projection. A five-reel feature using the Technicolor process has been widely shown during the year, and the color effects were well received by theatre patrons. It is announced that other feature pictures will shortly be produced using this process. Colored inserts appeared in a number of pictures, one of which showed scenes taken under the water in conjunction with the Williamson apparatus.¹⁵

A method of color photography recently announced¹⁶ utilizes film embossed on the back with minute lenses. The diaphragm of the camera lens is divided into three color segments. Its principle of operation is described as follows: When the photograph is taken through the back of the film the lens elements project on the emulsion images of the three color segments. In development the positive is produced by reversal, and when the film is projected with the same three-color segment filters in the projection lens, a color picture is obtained.

Successful demonstrations have been made in England¹⁷ of a colored motion picture method called the Cinechrome process. It

¹² Transactions of the Society of Motion Picture Engineers, May 7-10, 1924, p. 225.

¹³ American Cinematographer, Jan. 1924, p. 16.

¹⁴ American Photography, Jan. 1923, p. 14.

¹⁵ Motion Picture News, Feb. 23, 1924, p. 900.

¹⁶ Science, Technique & Industries Photographique, Feb. 1923, p. 12.

¹⁷ British Journal of Photography Colored Supplement, Feb. 1, 1924, p. 5.

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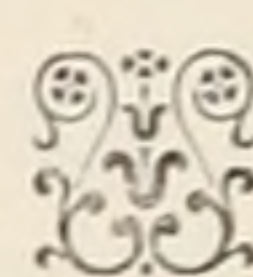
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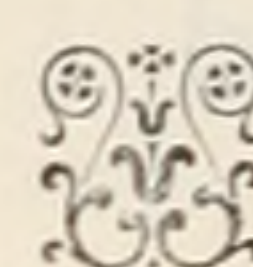
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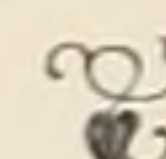


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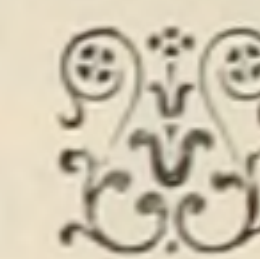
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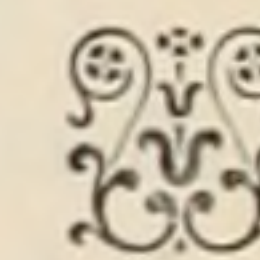
GENEVA



CAIRO



ATHENS



ALGIERS



ETC.



ETC.

is fundamentally a red-green, two color process, the two main images are formed side by side on a double width film on a silver ruled glass grating, that part of the image falling on the silver strips being reflected and that part of the image falling on the unsilvered strips being transmitted. The single lens takes therefore two simultaneous pictures thus eliminating parallax and color fringes. The pictures are projected at normal speed from double width positives.

A recent exhibition in England¹⁸ of two-color films made by the C. Friese-Greene process showed in rapid motion scenes with figures, slight confusion of picture, but the color renderings of draperies were successful and essentially true. In open air views the faulty rendering of blues of nature was reported quite noticeable. Greens and reds were excellent. Fringing effects were undetected. For the exposure, panchromatic negative stock is required costing 1 1-2 cents per foot extra but ordinary positive stock may be used for printing; an additional operation being necessary at a cost of less than one cent per foot. The camera requires a rotating disc attachment which may be fitted into most cameras. An exposure aperture of f.8 in bright sunlight is sufficient at a speed of 22-24 pictures per second. Artificial lighting requires 15 per cent more light than is needed for monochrome work. Development is best accomplished in darkness and printing is done on the ordinary machine, the extra processes adding a 10-15 per cent increase in the time required for finishing.

Condensing Lenses

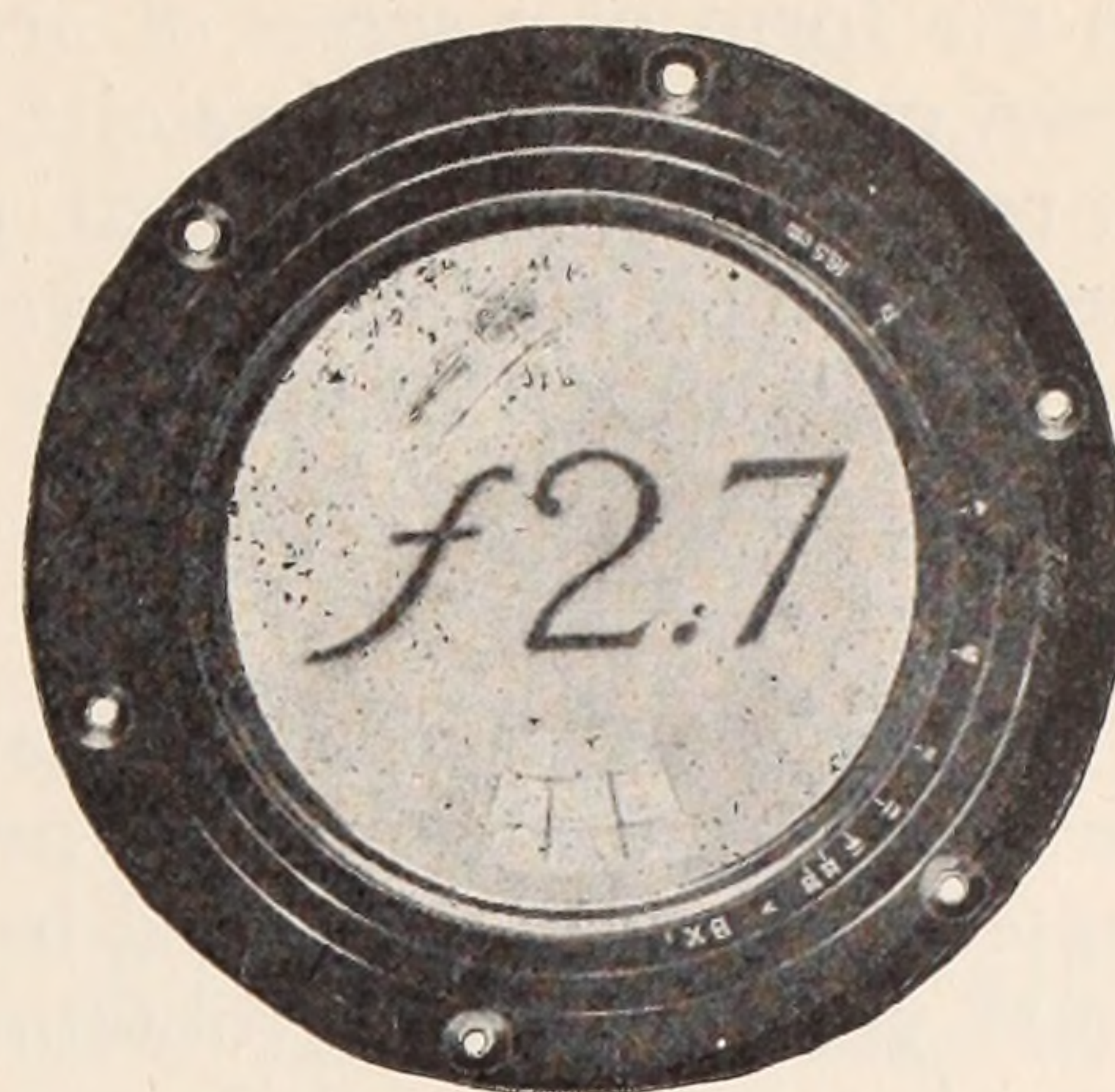
Of especial interest in connection with improvement in condensing lenses, as well as for other use, is the announcement¹⁹ of the commercial development of clear fused quartz. The very low temperature-expansion coefficient permits this material to be subjected to quick temperature changes without cracking; quartz condensing lenses used with the high intensity arc lamps show no breakage even after several months use. The low light absorption of quartz (about 1-5 that of glass), the low expansion and contraction (1-16 that of platinum), and its ability to pass ultraviolet light, are its important characteristics.

Educational

Complete and detailed studies in the pro-

¹⁸ British Journal of Photography Colored Supplement, Apr. 4, 1924, p. 16.

¹⁹ Light, July 1924, p. 6, Motion Picture News, May 24, 1924, p. 2528.



CARL ZEISS

Carl Zeiss, Jena, have perfected a new lens—a Tessar, with a working aperture of f:2.7.

Combining the well known Carl Zeiss quality with the greatly increased light gathering power of f:2.7 means an objective for motion picture photography that is revolutionary—a lens that will produce results under the most adverse conditions.

Following are the focal lengths and prices:

Focus	Standard mount	Focussing mount
1 3/8 inches	\$40.00	\$47.00
1 9-16 inches	40.00	47.00
2 inches	43.00	50.00
3 1/8 inches	51.00	58.00
4 inches	64.00	71.00
4 3/4 inches	72.50	82.50

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A NEW LENS

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Large aperture F:2.3. To a large extent responsible for the Bas-relief, or solid appearance of the subject on the screen.
Good definition over the entire field, yet not harsh or wiry.

A portrait lens in short focal lengths
40mm, 50mm, 75mm, with full closing diaphragm.

Price is reasonable

40 mm	\$50.00
50 mm	50.00
75 mm	55.00

A trial will be satisfying

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jection of light have been published²⁰ during the year in the form of a series of articles by a well known engineer and physicist. These cover light reflection from spherical, parabolic and other polished surfaces, as well as refraction by lenses, for different types of light sources.

Film

The use of direct positives as a means of reducing the cost of motion picture projection for the amateur has been discussed before the Society,²¹ and general interest obtains in this process abroad as well as in this country. Experiments²² on a reversal process for film conducted at the Technical High School for Photography at Munich employ positive stock exposed ten times normal (1-35 of a second at f.1.4). The exposed film is developed in a caustic soda pyrocatechol developer, bathed in a sodium sulphite solution, bleached in an acid permanaganate solution and cleaned in sodium bisulfite. After hardening in a plain chromealum bath the film is redeveloped in a weak metolhydro quinone developer in strong light. Another German reversal film and process produces either black and white or browntone positives.

In France direct positives for amateur projectors have been made²³ by employing positive film, using very large aperture lenses. In sunshine an aperture of f.6 was necessary. On cloudy days f.2.5 apertures are reported to give good results. The thin evenly coated film employed is given a special chemical treatment. Another direct process²⁴ recently marketed uses an outfit consisting a light weight motion picture camera and tripod, film frames, frame holder, for film winding, developing and washing, and other accessories. The entire operation is adapted to standard cameras.

For the preservation of film a liquid wax²⁵ has been introduced for which both renovating and sprocket holes waxing advantages claimed. Another German process²⁶ is claimed to eliminate film scratches. Still another process has also been introduced which may be attached to any standard projector.²⁷

Announcement was made in England of a

20 General Electric Review, Feb. 1923, and issues following.

21 Transactions of the Society of Motion Picture Engineers, May 7-10, 1923, p. 246.

22 Kinotechnik, May 25, 1923, p. 264; Oct 20, 1923, p. 477.

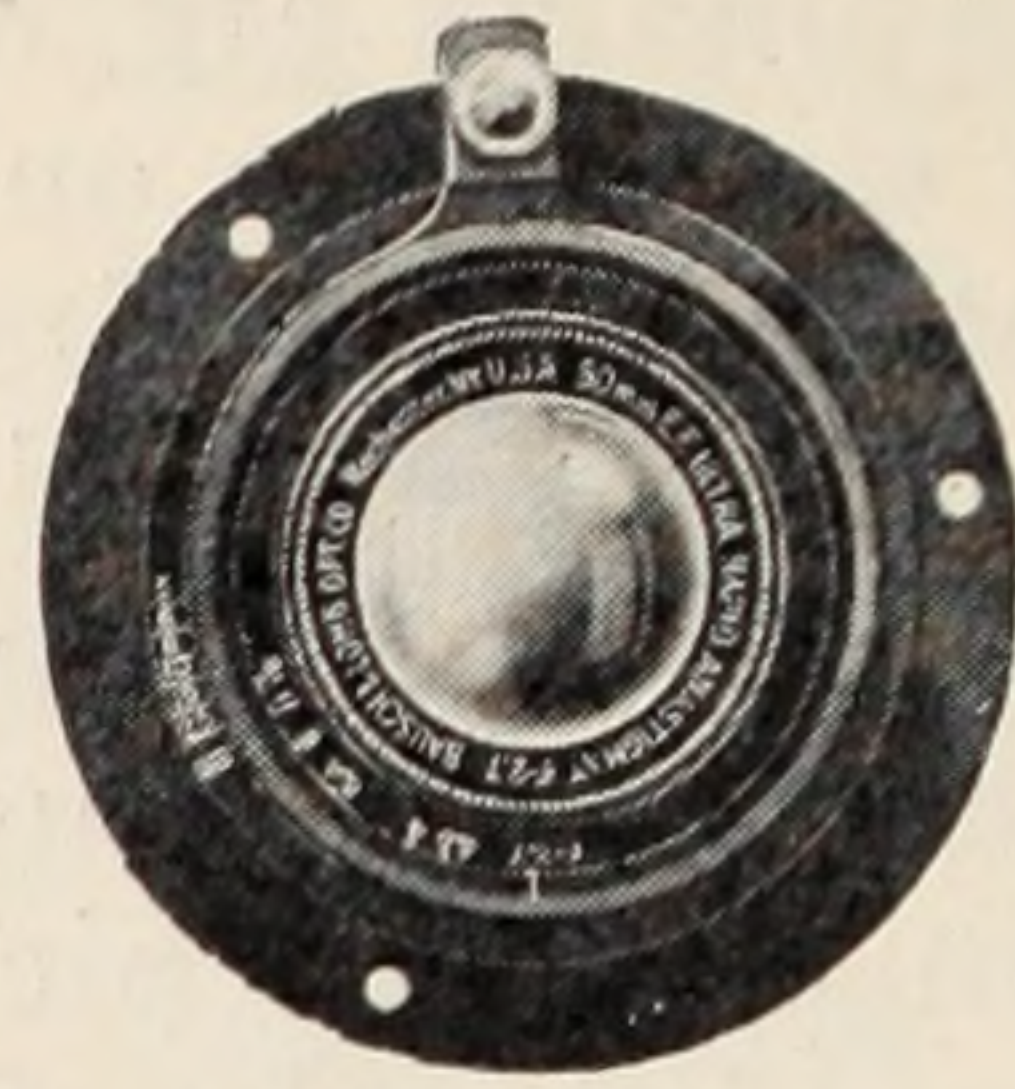
23 Bulletin de la societe francaise de photographie, Sept. 1922, p. 261.

24 Kinematographic Weekly Supplement, Dec. 7, 1922, p. iii.

25 Motion Picture News, May 31, 1924, p. 2702.

26 Motion Picture News, July 5, 1924, p. 108.

27 Motion Picture News, Jan. 16, 1924, p. 774.



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new motion picture negative emulsion²⁸ which yields strong contrast and has an average gamma infinity value of 4.0.

General

When the necessary precautions are used successful motion pictures can be obtained in the Artic regions at temperatures as low as 65 degrees Centigrade below zero.²⁹

An electrically operated orchestra director has been developed which automatically signals to the conductor those things he should know to synchronize the music with the projected picture.³⁰ Should the film break, the apparatus automatically stops. A principal advantage claimed is that it is not necessary for the director to keep shifting his eyes from the music stand to the picture.

Illuminants

The past year has shown increasing interest in the development and use of reflector arcs. While this department is not as active here as it is abroad, there are several types of reflector lamps on the market. Experience has shown that automatic control is essential for these units and several such controls have been developed, some working on the constant feed principle and others using arc voltage control. The proper field for these lamps is still indefinite, but their most efficient operators appears to be in the small and medium sized theatres, for which material savings in current are claimed in comparison with the use of standard types of these lamps. There are several types of these lamps on the market in England, Germany and other European countries. To obtain closer current regulation than is possible with the average resistance, a vernier tandem unit is advocated for use with these arcs.³¹

These reflector lamps are essentially low current units operating at from 15 to 25 amperes. Carbons are ordinarily mounted in the optical axis, the negative carbon passing through the center of the reflector. No condensers are ordinarily used, the light by the projector being directed to the film and objective lens. One exception is a unit developed in Germany which uses a large mirror in conjunction with a single plano-convex condensing lens.³²

²⁸ Photographic Journal, April 1924, p. 188.

²⁹ American Cinematographer, Aug. 1923, p. 8.

³⁰ Motion Picture News, Feb. 9, 1924, p. 70.

³¹ Kinematographic Weekly, Dec. 13, 1923, p. 70.

³² Moving Picture World, Aug. 18, 1923, p. 589, Aug. 25, 1923, p. 672. Motion Picture News, Aug. 18, 1923, p. 809, Kinematographic Weekly, Sup. Nov. 9, 1922, p. 4, and Dec. 14, 1922, p. 4, Motion Picture News, March 22, 1924, p. 1354.

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**Bell Howell Camera complete. Will
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In this country the incandescent lamp projecting systems are being employed in increasing numbers. The aspheric condensing lens systems³³ are now generally employed, the increased amounts of light obtained with them having extended their field of application to all except the largest theatres.

A rotary arc lamp for motion picture projection has been tried out in a London theatre.³⁴ This arc lamp contains an annular watercooled negative electrode of copper. The positive carbon is held centrally in the hole of the annular negative. Magnetic flux across the arc causes the negative spot to whirl rapidly around on the inner edge of the negative ring but the crater face remains steadily illuminated and entirely unobstructed by any negative shadow. As there is no negative carbon, the lamp house and lens holder can be made very compact.

It has been reported that more rapid deterioration of the film has been experienced with the reflector arc lamp, and investigations have been conducted in Germany³⁵ on the relation between temperature and illumination at the aperture for condenser and reflector arc lamps; both a platinum bolometer and a thermocouple were utilized with reported accuracies of plus or minus two per cent. The relation between current consumption, screen brightness and temperature of the film gate were made available in graphical form. The opinion has been advanced from another source that ultra-violet light reaching the film may be an important factor.

Laboratories and Apparatus

A density meter has been developed³⁶ which makes use of the photometric cell instead of the eye for reading the opacity of a silver deposit. The device utilizes the principle of subjecting the cell alternately to two beams of light, one having passed through the medium whose opacity is required and the other through a standard optical wedge whose position is so adjusted, that the photoelectric current remains unchanged during the substitution of one beam for another, to avoid the inconsistent behavior of the selenium cell.

A new film splicing machine³⁷ has a cutter, scraper and joiner on one base plate. A single down stroke of the lever serves to cut and scrape the film. When the lever is pressed

down only half way the film is cut without being scraped. Another machine³⁸ for developing, fixing, washing, tinting, drying and polishing either negative or positive film, is used in Germany. The machine has a capacity of 20,000 feet of film per day and requires only two men to operate.

A portable motion picture finishing apparatus³⁹ has been developed which fits into a case less than three feet square when packed for shipment. The apparatus apparently consists of an apron for winding the film in the form of a spiral and a number of shallow circular tanks for containing the solutions. A similar apparatus was developed in this country in 1918.

Japanese advices report Professor Kyogi Suyehito of Tokio Imperial University has perfected a new method of taking flashlights of very short duration under water for still or motion pictures.⁴⁰ By the new Japanese process mercury is drawn through a hair-fine bore of a glass tube, serving the same purpose as the filament of the modern lamp. When a low voltage is turned on, the mercury is heated to the explosion point almost instantaneously, and as the tube bursts a brilliant mercury arc light is produced for a fraction of a second or so, then dies. Instantaneous photography of metal vibrations, rolling of model ship hulls from beneath the surface of water lined tanks, etc., etc., are predicted as possible under better result producing conditions by this Japanese scientist's invention.

A new lighting unit for studios has been developed and has given excellent results in diffused lighting. This unit⁴¹ consists of a high intensity arc mounted in the center of a large 5-foot faceted concave reflector. The reflector has a diffusing surface of a special material which is designed to prevent eye burn and the unit though powerful has proven useful and comfortable in the studios. The high intensity arc has also appeared in the studio in a smaller form than the original 150-ampere studio lamp. It is much more actinic than the ordinary carbon arc spotlight.

Announcement has been made of the development of another system of studio light control. A one-switch control makes it possible for one man to control all the lights on

³³ Transactions of the Society of Motion Picture Engineers, May 1-4, 1922, p. 80, and Oct. 1-4, 1923, p. 126.

³⁴ Kinematographic Weekly, Sept. 15, 1922.

³⁵ Kinotechnik, April 14, 1923, p. 175.

³⁶ Photographic Journal, April 1924, p. 189.

³⁷ Kinematographic Weekly Supplement, Nov. 30, 1922.

³⁸ Motion Picture News, Dec. 9, 1922, p. 2958.

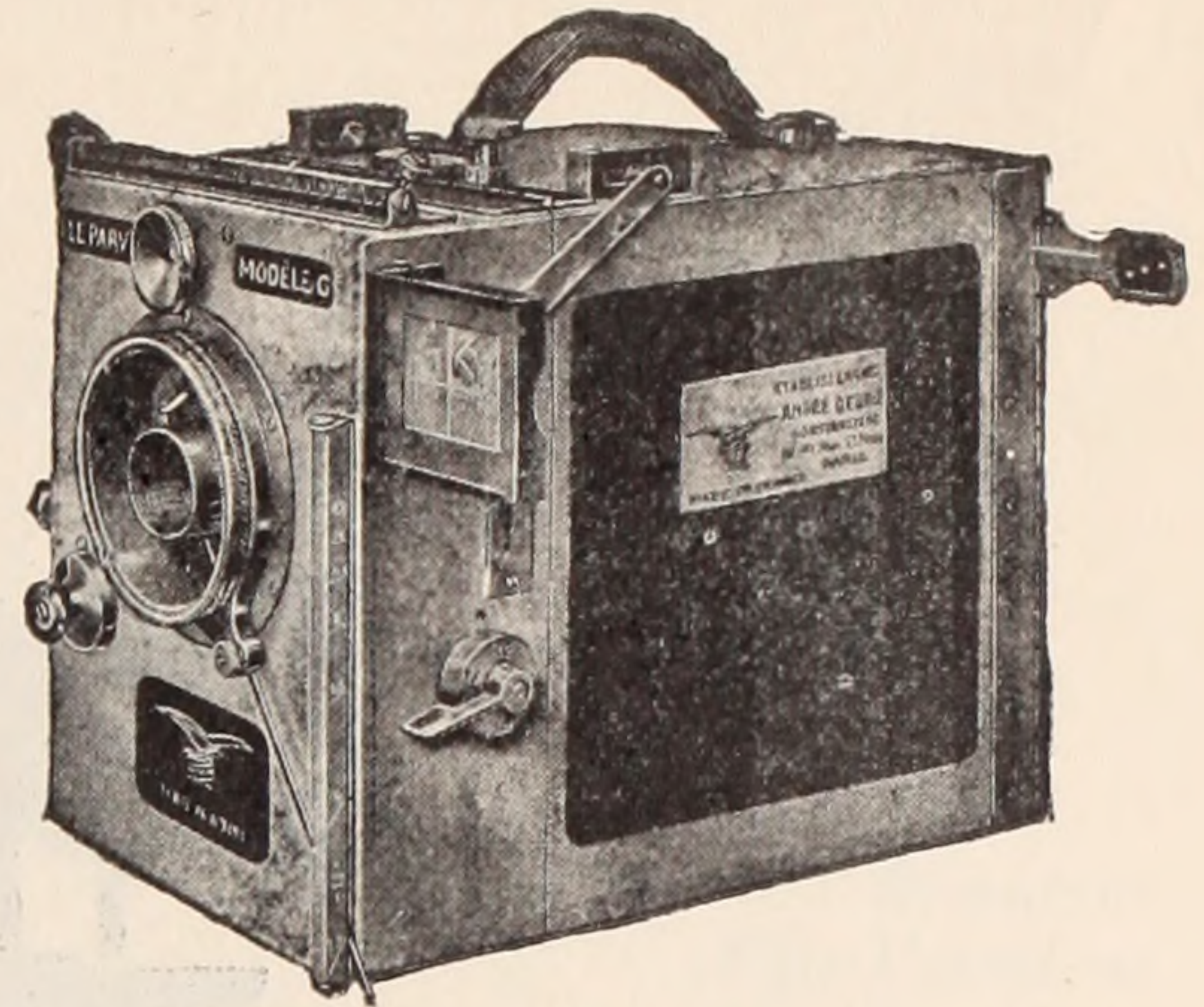
³⁹ Kinematographic Weekly, March 20, 1924, p. 76.

British Journal of Photography, 65: 379, 1918.

⁴⁰ Motion Picture News, Nov. 10, 1923, p. 2284.

⁴¹ Motion Picture News, Sept. 15, 1923.

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DEBRIE Model "K"
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This new achievement of the famous master of camera construction is rich in new and important features that every cameraman will appreciate including:

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- equipped so motor may be used from storage battery or current.

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a set through one portable switch box located near the camera.

Projectors

An automatic projector has been introduced in England for the projection of one-thousand-foot reels of film.⁴² In appearance the unit resembles a grandfather's clock with the picture showing where the clock face would ordinarily be. After projection of the film, which occupies about twenty minutes, rewinding is accomplished in about three minutes while a still picture is shown. It is expected that the device will be used largely for advertising purposes. Another projector of English design uses a 2-blade flat disc shutter between the aperture and condenser close to the film at the gate.

A new intermittent movement design⁴³ embodies an improved lubricating system, a more convenient method of adjustment, and a double bearing on the intermittent shaft. Another design uses the three-branched Maltese cross principle; it is claimed that from 40 to 75 per cent increase in screen illumination can be obtained and that so-called

scintillation is materially reduced. Change in the shutter design is necessary. Flicker elimination is the objective sought by a German inventor who moves the light beam in synchronism with the film.⁴⁴

A continuous projector⁴⁵ recently announced utilizes a revolving ring of lenses and a second fixed system of lenses the middle ring of which is in optical connection with the projector lens outside of the ring. The film moves continuously in step with the revolving ring of lenses. It is said that flicker is absent even at a projection speed of three pictures per second.

⁴⁴ Scientific American, Jan. 1923, p. 29.

⁴⁵ The American Photographer, Jan. 1924, p. 38.

(Continued next month)

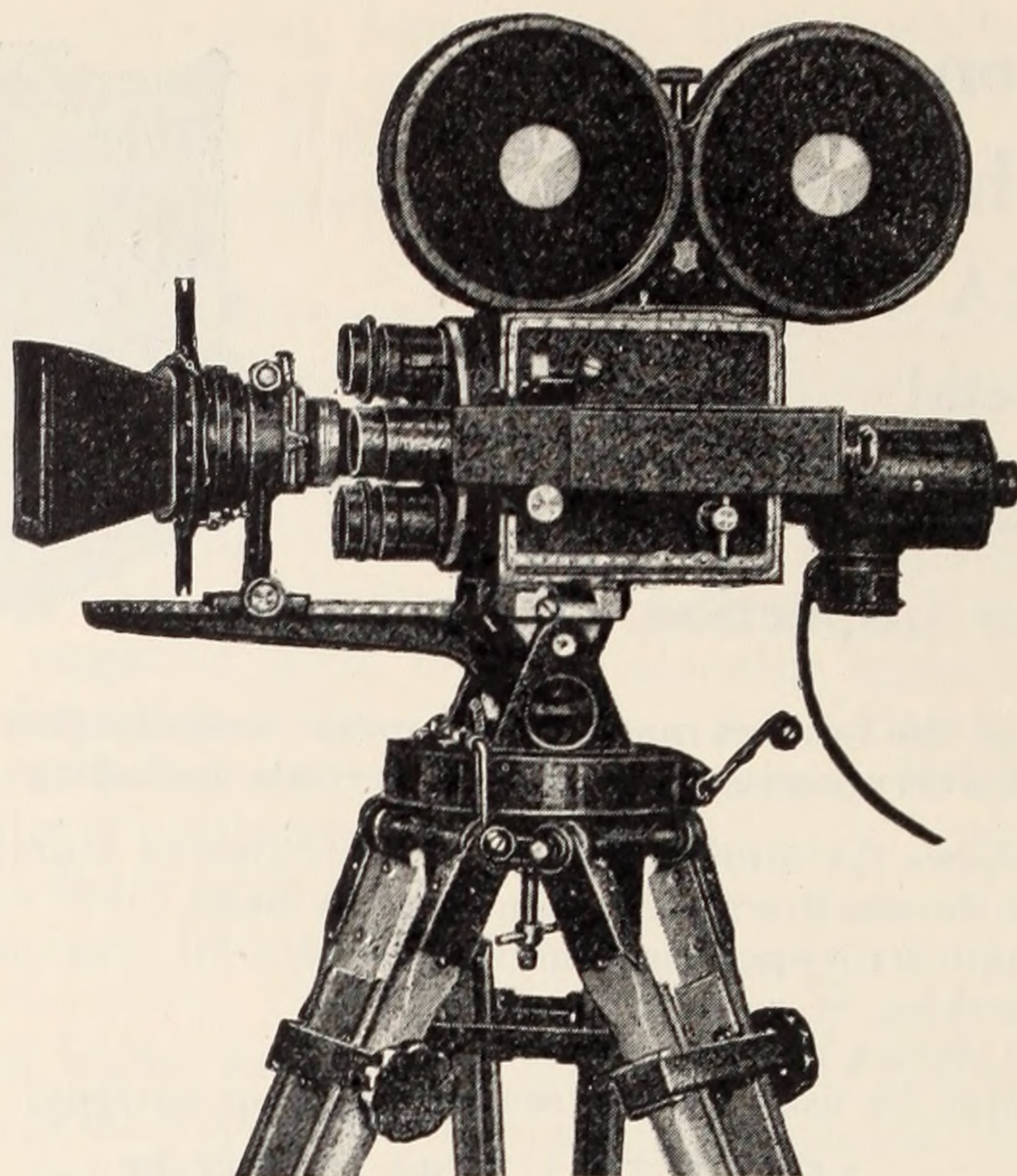
Victor Milner, A. S. C., is busily engaged with the filming of "The Wanderer," which R. A. Walsh is directing for Famous Players-Lasky. Vic has some massive scenes in this production, and, during the past month, called in many of his fellow A. S. C. members to get all the angles on some of the big sequences.

* * *

Faxon Dean, A. S. C., is engrossed with the filming of his latest Fox production.

⁴² New York Tribune, April 7, 1924.

⁴³ Motion Picture News, June 20, 1924, p. 3112, and Moving Picture World, June 20, 1924.



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Gaetano Gaudio
Gilbert Warrenton

King D. Gray
Reginald Lyons
Paul P. Perry
John F. Seitz
Karl Brown

Abel, David—with Warner Brothers.
Arnold, John—with Metro-Goldwyn-Mayer Picture Corp.
Barnes, George S.—with Cosmopolitan.
Beckway, Wm.—Europe.
Benoit, Georges—
Broening, H. Lyman—
Boyle, John W.—with Wesley Ruggles, F. B. O. Studios.
Brodin, Norbert F.—Frank Lloyd Productions, First National, United Studios.
Brotherton, Joseph—
Brown, Karl—with James Cruze, Famous Players-Lasky.
Clark, Dan—with Tom Mix, Fox Studio.
Clarke, Chas. G.—
Cowling, Herford T.—Room 216-29 So. La Salle St., Chicago, Ill.
Cronjager, Henry—with Famous Players-Lasky, New York City.
Dean, Faxon M.—with Fox
Doran, Robert S.—with Hal Roach Studio.
Dored, John—Riga, Latvia.
Dubray, Joseph A.—with Peninsula Studios, San Mateo, Calif.
DuPar, E. B.—with Warner Bros.
DuPont, Max B.—
Edeson, Arthur—with Sam Rork Productions, United Studios.
Evans, Perry—
Fildew, Wm.—
Fischbeck, Harry A.—
Fisher, Ross G.—with A. J. Brown Productions, Russell Studio.
Gaudio, Gaetano—with Norma Talmadge, Joseph Schenck Productions: Metro-Goldwyn Studios.
Gilks, Alfred—with Famous Players-Lasky.
Glennon, Bert—with Paul Bern, Famous Players-Lasky.
Good, Frank B.—with Warner Brothers.
Gray, King D.—
Griffin, Walter L.—
Guissart, Rene—
Haller, Ernest—with Henry King, United Studios.
Heimerl, Alois G.—
Jackman, Floyd—with Fred W. Jackman Prods.
Jackman, Fred W.—directing Fred W. Jackman Prods., Hal Roach studios.
Jennings, J. D.—
Koenekamp, Hans F.—with Larry Semon.
Kull, Edward—with Universal.

Edison, Thomas A.—Honorary Member.
Webb, Arthur C.—Attorney.

Kurrlle, Robert—with Edwin Carewe, United Studios.
Landers, Sam—
Lockwood, J. R.—
Lundin, Walter—with Harold Lloyd Productions, Hollywood Studios.
Lyons, Reginald—
MacLean, Kenneth G.—with Fox.
Marshall, Wm.—with Carlos Prods.
McCord, T. D.—with First National.
Meehan, George—with Henry Lehrman, Fox.
Milner, Victor—with Famous Players-Lasky.
Morgan, Ira H.—with Cosmopolitan.
Norton, Stephen S.—
Overbaugh, Roy F.—New York City.
Palmer, Ernest S.—with Fox.
Perry, Harry—with B. P. Schulberg Productions.
Perry, Paul P.—
Polito, Sol—with Hunt Stromberg Productions.
Ries, Park J.—
Rizard, George—New York City.
Roos, Len H.—with Fox Film Corp., (N. Y.) (Educational Div.)
in Australia.
Rose, Jackson J.—with Universal.
Rosher, Charles—with Mary Pickford, Pickford-Fairbanks Studio.
Schneiderman, George—with Fox.
Scott, Homer A.—
Seitz, John F.—with Rex Ingram, Europe.
Sharp, Henry—with Douglas Fairbanks, Pickford-Fairbanks Studio.
Short, Don—
Smith, Steve, Jr.—with Vitagraph Studio.
Steene, E. Burton—New York City.
Stumar, Charles—with Universal.
Stumar, John—with Universal.
Tolhurst, Louis H.—“Secrets of Life,” Microscopic Pictures, Princi-
pal Pictures Corporation.
Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio.
Turner, J. Robert—with Fox.
Van Buren, Ned—
Van Enger, Charles—with Ernst Lubitsch, Warner Brothers.
Van Trees, James C.—with First National, New York City.
Warrenton, Gilbert—with Fox.
Wenstrom, Harold—
Whitman, Philip H.—with Famous Players-Lasky, New York City.
Wilky, L. Guy—with William de Mille, Famous Players-Lasky.

Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held; and on the second and the fourth, the meeting of the Board of Governors.

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Universal Pictures Corporation
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February 12, 1925.

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